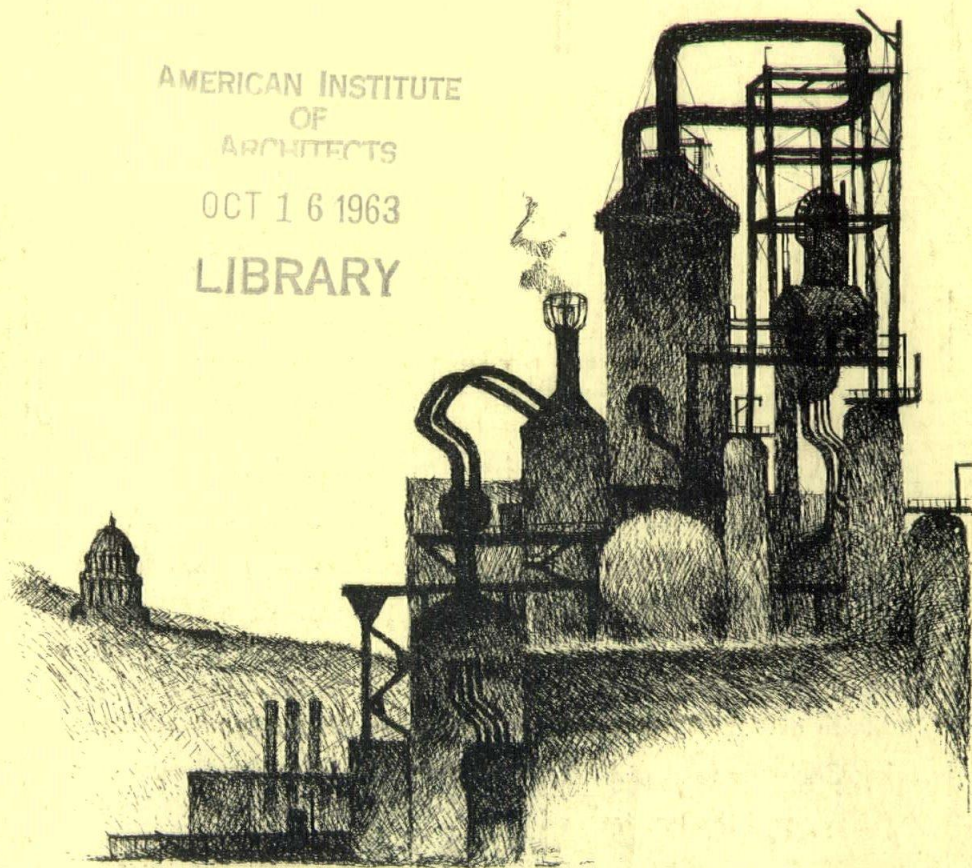


SUMMER ISSUE 1963

AMERICAN INSTITUTE  
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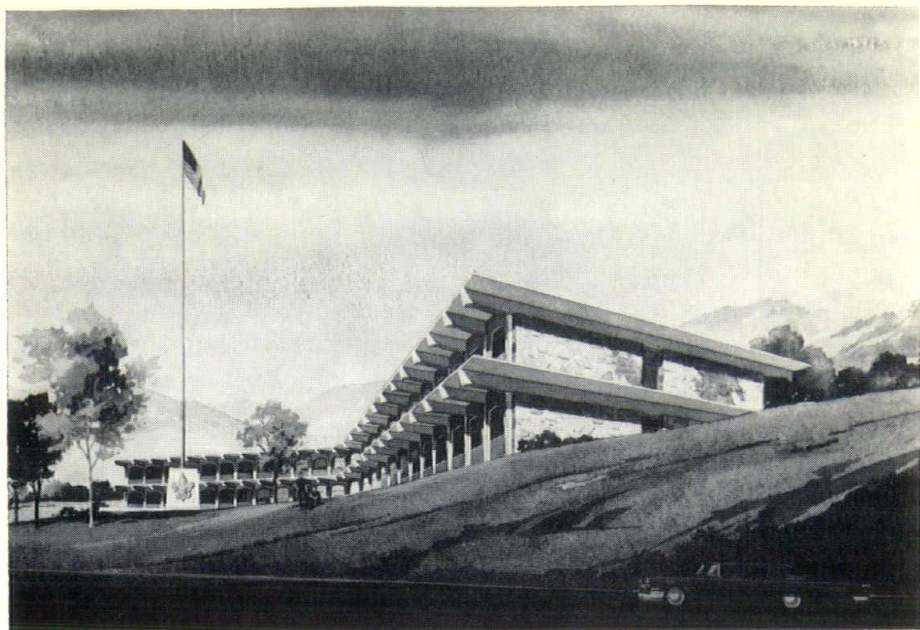
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Much of the labor and material in this building was donated by Christiansen Brothers Contractors, The Otto Buehner Company, and the Prestressed Concrete Corporation.

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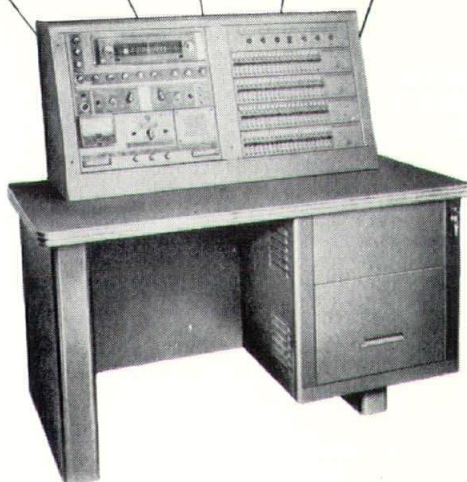
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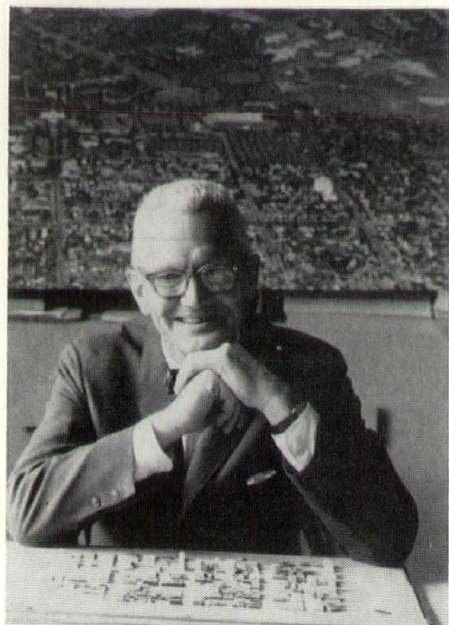


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## PRESIDENT'S LETTER

The heads of the Western Mountain Regional Schools of Architecture will be discussing education for architecture at our regional AIA meeting in Jackson Lake later this month. The report of the special AIA three-man commission on education presented to the ACSA conference in Miami last May, suggested increasing the architectural curriculum to six years. Obviously, state institutions offering architecture will immediately react against increasing the length of the architectural program, although some of the private institutions have for years had six and seven year programs in architecture. We have discussed the six year program over a period of several years at the University of Utah. Although our architectural staff is divided in its opinion, in my personal view the suggestion of two pre-architecture years and four professional years as a national standard is very sound.

One of the causes of the shocking percentage of drop-outs in architecture is the fact that we have no opportunity of understanding the abilities of our candidates before admitting them. Every student does not possess the combination of analytical and creative capacities requisite to architecture. Further, we need, first of all, a high order of intelligence in our candidates. Under the present standards there is not much opportunity of discovering these qualifications prior to admitting to professional work. It does seem that architecture should be in the same position as medicine and law, with at least two years to look over the prospective candidates for professional work.

One of the difficulties of moving to a six year program, unless all schools made the move simultaneously, would be a hardship from an enrollment point of view, where schools are in competition for students. If national standards required a minimum six year program and all schools conformed, this would no longer exist as a problem.

A serious weakness in our present requirement of eight years' minimum training as eligibility for state board exams, is the lack of organized direction for the three post-graduate years of training. Although it is true that the majority of the offices in our area do pay great attention to the architects-in-training, I believe that this training could be better organized and a much closer relationship between schools and offices developed for the direction of the intraining program. The circumstances within our own states are especially favorable for this, since so many of the practitioners are fairly recent graduates of our Department of Architecture.

I suggest that each office volunteer to accept one or two students and devote, say, one-half day each three months to a private conference in which the students can be made aware of how architects function in a practical sense. I suggest further that these students preferably not be employed by their sponsors, and that the relationship continue after graduation and up to the point of registration. This would provide every architect-in-training with an advisor who would be in a position to offer unbiased advice as to when he should change jobs, etc., in the interest of a sound and well rounded experience.

ROGER BAILEY, *President*  
*Utah Chapter AIA*





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## PARK CITY:

### BOOMTOWN, 1964

It's taking persistence and perspiration as well as the imaginative use of standard techniques, but one of the most unique recreational complexes in the United States is rapidly rising on the slopes of Treasure Mountains above the quaint and picturesque old mining town of Park City, Utah.

Upon eventual completion, dated for 1970, Park City and the surrounding area will have the facilities to provide year around recreation enjoyment for an expected million visitors annually. The project, however, is expected to begin returning dividends much sooner with some of the basic components ready for operation in time for the skiing season of 1963-64.

The project was conceived as an economic booster for the Park City area, once one of the wealthiest mining communities in the nation but more recently a victim of the depressed lead-zinc domestic mining situation. Helping to put the "boom" back into the boomtown of early 1900s was an Area Redevelopment Administration loan of \$1,232,000 that brought available capital to near the two million dollar mark. It is anticipated that a total of \$5,590,000 will have been spent on the renovation of Park City's economy by 1965.

The final, completed project will include the longest gondola-type aerial tramway in America, a mine tunnel train that will take visitors some two miles into the heart of Treasure Mountains, miles of hiking and riding trails with numerous campsites, an 18-hole golf course, swimming pools, tennis courts and facilities for any other play imaginable. In addition, Park City, which is only minutes from Salt Lake City's population, is the hub of a vast area that provides excellent fishing, hunting, boating and water skiing.

Between the conception and birth of this spacious recreational facility has gone hard labor, inherited by Panushka and Peterson Architects and Cannon Construction Co., Inc., both of Salt Lake City.



D. H. Panushka, A.I.A., and R. H. Street visited many of the major U. S. ski centers and produced a Ski Facility Study in 1962. The report, plus the original feasibility study in 1958 by National Planning and Research, Inc., together with a survey by Mr. Street in 1961, formed the basis for the current development plan.

Mr. Panushka was later given the responsibility for designing the basic complex, including the various building components as well as the general layout.

"This is extremely interesting," the Salt Lake architect pointed out, "because it isn't often that we get the opportunity to coordinate the whole program on a project such as this one."

The designs have general conformation from the buildings down to the trail signs, tying the entire complex into a unified pattern. Three buildings, utilizing native stone and cedar siding, catch the Alpine flavor, blending into the mountainous setting, as well as providing the functional necessities demanded by the various activities to be included under one roof.

The architect's biggest problem was organizing the available space for functional adaptability. An effort was made to so arrange the activity locations as to provide an atmosphere of informal excitement.

The lower-terminal Treasure Mountains Center building is the largest component in the complex with dimensions of 250' x 85'. It will include a 350-seat restaurant-cafeteria-convention center, sun and dance terrace. Also included is a 125-seat lounge for dancing and entertainment, administrative offices, golf shop, ski shop, state liquor store, a nursery and a 2400 square foot exhibit arcade.

The upper-terminal Summit House building, 10,000 square feet, is 9,400-feet above sea level and commands a 50-mile panoramic view of the spectacular surroundings. Included is a 250-seat cafeteria, ski patrol facilities, service areas and an 8,000-square-foot sun terrace.

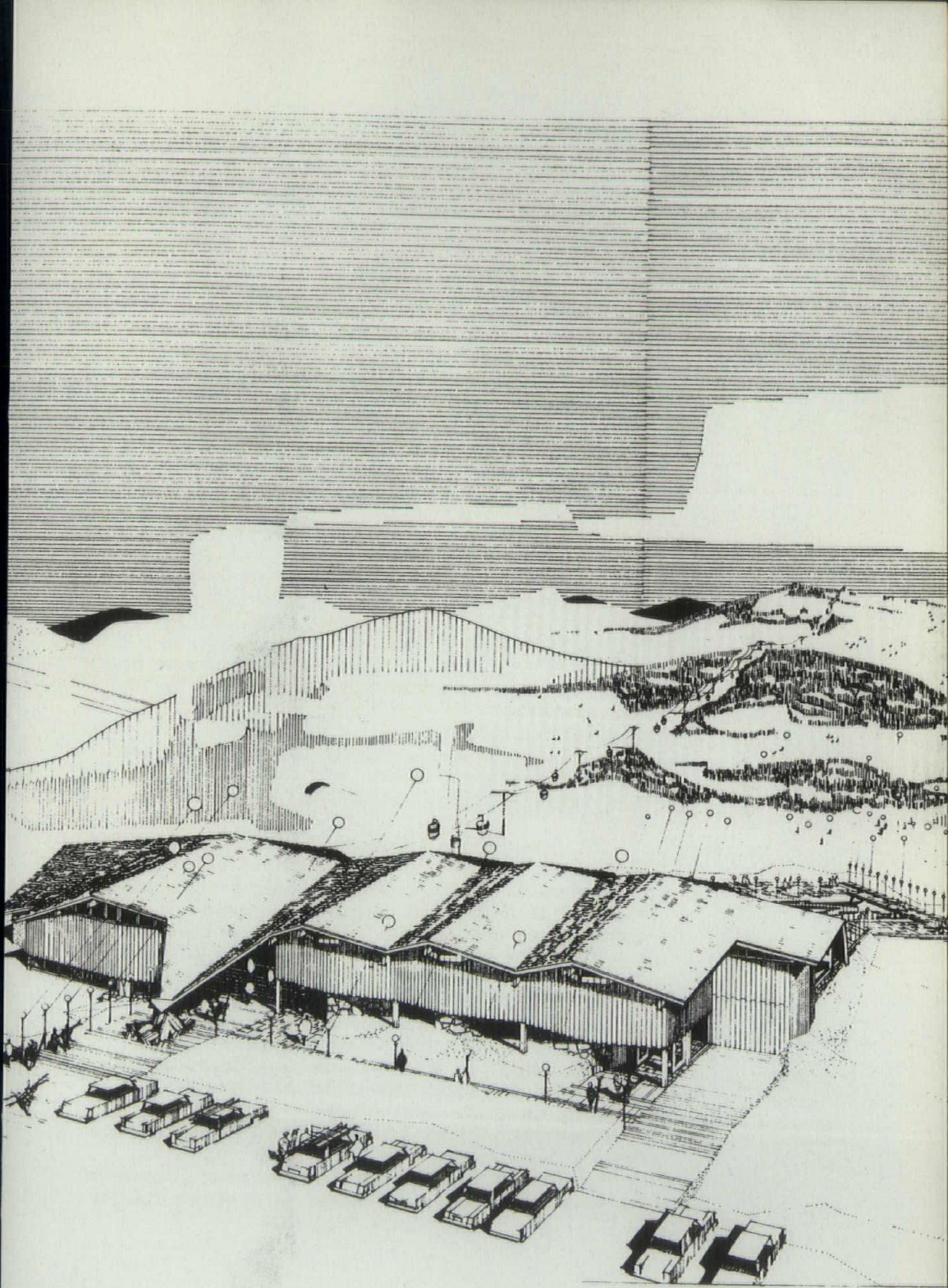
The third building is the Silver King Mid-Station designed for scenic viewing and accomodation for passengers on the aerial tramway.

The University of Utah Department of Architecture, utilizing student architects, have completed a planning study to assist in the renovation of downtown Park City. It is anticipated that additional building and remodeling within the area will seek to conform to standards being coordinated to restore and preserve much of the Old West mining town picturesque charm.

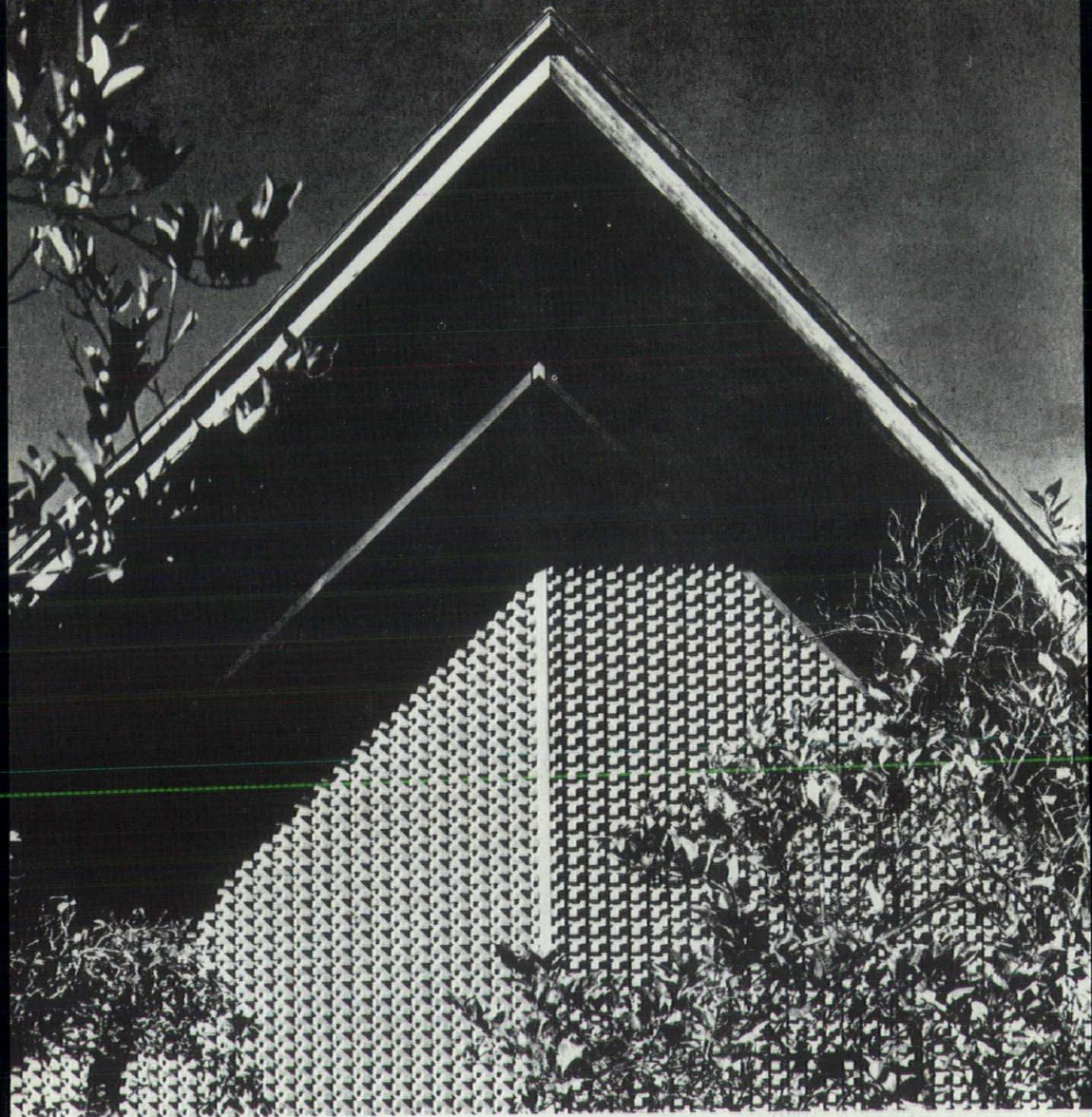
The Cannon Construction Co. encountered numerous problems in taming the beautifully upswept but treacher-

(Continued Page 11)









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ous terrain, calling for the utmost in persistence and storied American ingenuity.

"Strangely enough, though, we found it to be just a matter of hard work," a company spokesman admitted. "We thought of several improvisations we might have used, such as the use of helicopters, but eventually discarded them in favor of standard but less glamorous techniques."

The Cannon Construction Co. has the initial responsibility of erecting the Lower Terminal and Treasure Mountains Activities Center, Mid-Terminal, Upper-Terminal and Summit Restaurant buildings. Those tasks, however, are tame compared to their installation of the aerial tramway, designed and engineered by Pohlig - Heckel - Bleichert of Cologne, Germany; the double chair-lift, engineered and designed by Stearns-Rogers Manufacturing Co., of Denver and Salt Lake City; and the J-Bar lift facility, being assembled in the mine shops at Park City.

The Gondola tower installations for the aerial tramway have provided the biggest challenges to the engineers. Inaccessibility of the tower sites was the first big problem encountered, and access roads into each tower had to be constructed, often through heavily wooded areas and on precipitous grades.

An additional problem was found in disposing of the timber and brush cleared from the access roads, lift line and tower sites. Attempts to burn the hundreds of trees and stumps proved too time-consuming until the Cannon workers enlisted the cooperation of the U. S. Forest Service and came out with a recommended brush-burner. The utilization of the machine, which forced an air-kerosene mixture into the piles of wood and brush, proved an answer and simplified the problem of disposal immeasurably.

Handling and working the approxi-

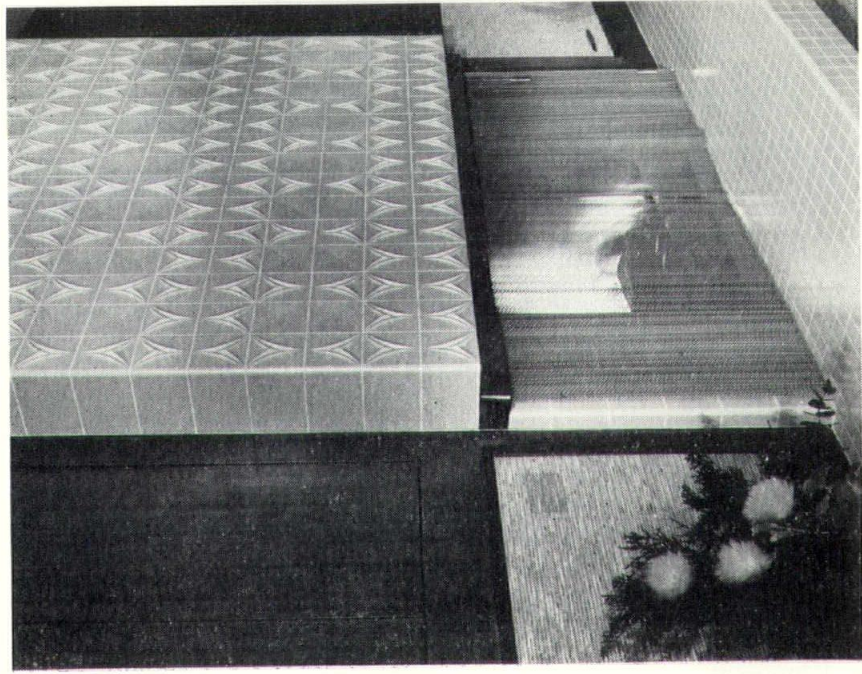
mately 500 cubic yards of concrete that went into the tower and building foundations provided some unusual problems, not to mention the 107 tons of structural steel that had to be transported up the mountain slopes to the sites. After assessing the problem, the Cannon engineers decided that the use of conventional ready-mix concrete trucks, with supplemental help from Cats on the steeper grades for both power and braking, was the best solution for transporting the unwieldy concrete.

The Gondola-type aerial tramway, relatively new to American ski slopes, was engineered in Germany with specifications based on hill profiles supplied from Park City. The machinery and mechanical equipment for the tram were fabricated in Germany with Westinghouse supplying the electrical equipment and motors. The steel towers were made up by Steel Contractors, Inc., Salt Lake City; and U. S. Steel provided the cable. The Cannon Construction Co. has the responsibility for final assembly and coordination.

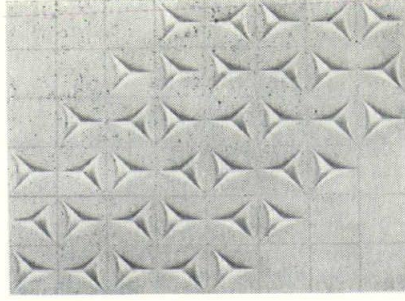
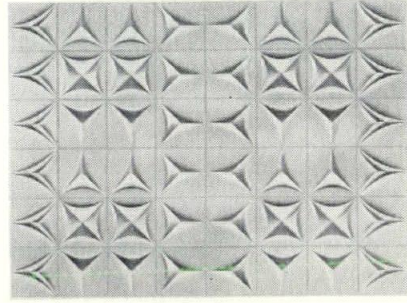
Cannon also encountered some momentary concern with the difference between U. S. and German blueprints and engineering drawings. The German blueprints, drafted on fine paper, came in an assortment of sizes, contrary to practice in the U. S. where standard sizes are used. The German prints varied in size from 8" x 12" to the more normal 24" x 36" sheet and up to 17" x 144". The different sizes, however, carried their own designator, a 24" x 36" sheet, for instance, was designated as ISA, a 36" x 48" sheet as OSA. Cannon found notations in both German and English; and the measurements were in both metric and the standard foot-inch scale.

The Gondola cars for the tram are being built by Fibron Co., a division of Utah Resin Co. of Salt Lake City, from specifications provided by the Pohlig people in Germany. The car seats and body are

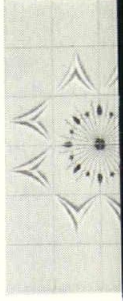




**More complex effects** are readily attained with *Contours* patterns in combination or alone. Here *Contours* Nos. 1, 2 & 4 provide the intricate design shown below left, while for that at the right, only *Contours* No. 4 is used.



**Combining *Contours* with decorative tile** gives you almost unlimited opportunity for bold or subdued designs. That is *Contours* No. 2 below left, with *Fleur de Lis*. At the right *Contours* No. 2 with *Sunburst*.

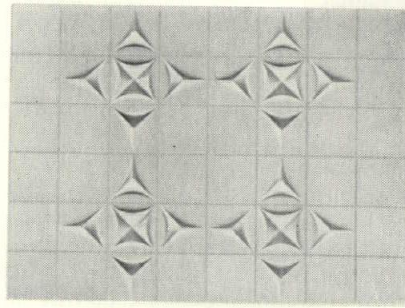
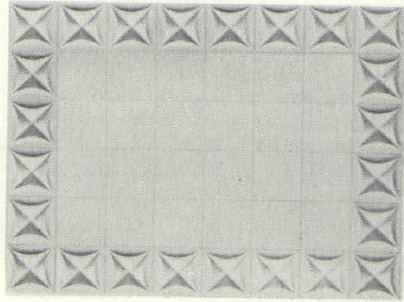


**Dramatic new “wrinkles”**

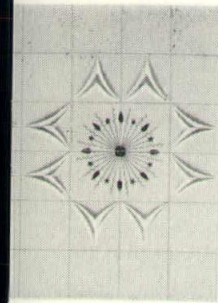
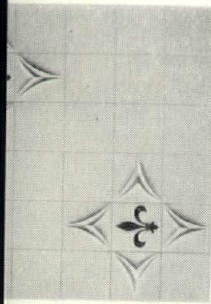


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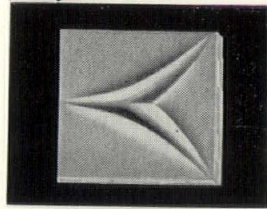


Simple three-dimensional patterns can be developed in almost endless variety. Above left, *Contours* No. 1 is used alone; right, it combines with *Contours* No. 4.



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made of molded fiberglass, then set in a stainless steel frame. The upper half of the gondola is made of clear molded plexiglass to provide unobstructed visibility of the unexcelled scenery. The cars are thought to be the first such produced in the United States.

The tramway, traversing 12,800-feet with a 2,267-foot vertical rise, is supported on 32 structural steel towers, most of which are a standard 59' 4" height and of tripod design. The larger ones, some of which are lattice design, rise as high as 104'.

The Cannon engineers encountered similar transport problems in erecting the 24 towers for the chairlifts. The lift line, too, had to be cleared of a dense growth of spruce and aspen. The 24 towers installed were all single tube design, measuring 30' in height.

The lower-terminal Treasure Mountains Center building, the "heart" of the resort, is also being built by the Cannon Construction Co. The building will house a variety of service, recreation and entertainment facilities, including a restaurant, lounge, nursery, small shops, administrative office, dressing and restrooms. It will also be the loading station for the aerial tramway.

The Upper-Terminal building, on the crest of Pioneer Ridge, is a day lodge, providing facilities for both gondola and chairlift patrons. Included is the Summit Restaurant plus a service structure to house machinery and supplies for the lifts.

The skiing facilities outlined thus far are scheduled for completion approximately Dec. 1 in time for the 1963-64 skiing season; and thus will begin the transformation expected to bring new economic life to Park City.

The picturesque little mining town, which boasted a booming population of 8,000 in 1900 and produced some \$475,000,000 in wealth

from its lead, zinc and silver mines, has been a community on the decline for well over two decades. However, the flamboyancy of a more prosperous era could well return with the advent of the recreational "Gold Rush" now in the making.

Founded in 1869, Park City survived one of the greatest disasters in Utah's history, an 1898 fire that virtually destroyed the town. Another tragedy was a 1902 mine explosion that took 34 lives. But in its heyday, the mining town provided a colorful chapter to Utah's history with such famed old characters as "Paddy the Pig," the Silver Queen, John the Baptist and the Scotsman indelibly a part of the legends they helped create.

Snuggled beneath the gracious contours of Treasure Mountains on the eastern slopes of the towering Wasatch mountain range, Park City still retains the colorful personality of the bygone with the flavorful atmosphere of the old mining West.

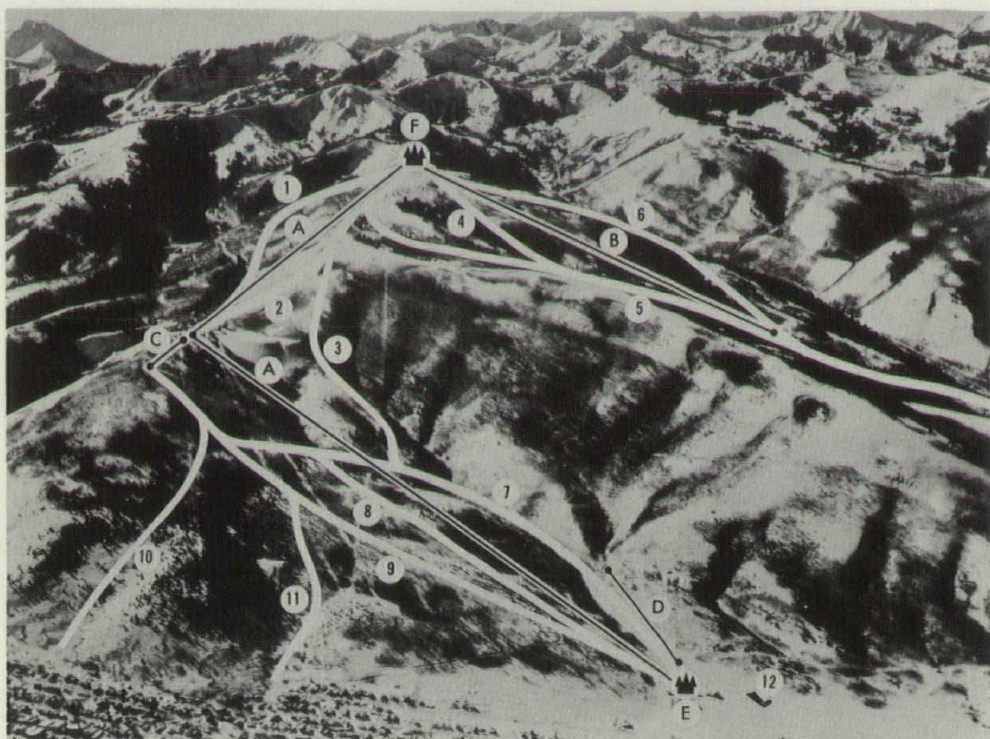
The newly-built recreational complex, being turned out by the Resort Division of the United Park City Mines Co., is only part of the renovation envisioned. Transformation of the village itself into a part of the complex is being undertaken. A sudden land boom started real estate prices soaring as private capital has moved to get in on the expected bonanza. Motels, hotels, a variety of shops and services are in the planning stage to care for the expected influx of tourists and local recreation seekers.

The local citizens, naturally pleased with their new economic potential, are being encouraged to participate; but care is being taken to coordinate plans so that the unique atmosphere of the town will be preserved.

It is anticipated that at least 110 new jobs will have been created by the recreation complex by the time

(Continued Page 24)





*Hal Rumel*

PHASE 1: TO BE COMPLETED FOR THE 1963-64 SEASON

#### LEGEND

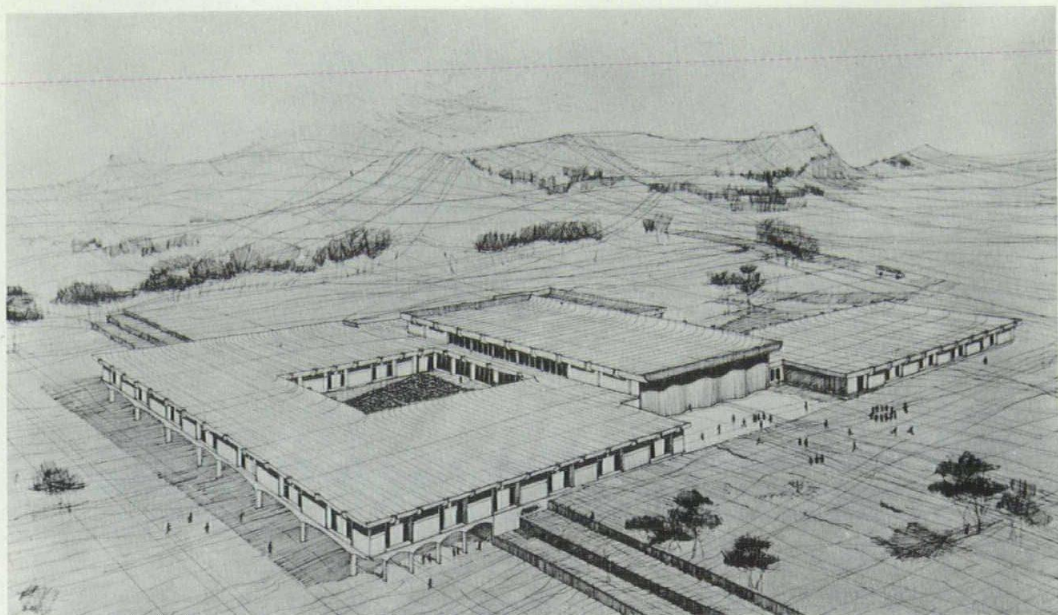
- A. Treasure Mountains Tramway —  $2\frac{1}{2}$  miles long, with Mid-Station
- B. Prospector Double Chairlift —  $1\frac{1}{4}$  miles long
- C. Silver King Novice J-Bar 2
- D. Tenderfoot J-Bar 1
- E. Treasure Mountains Center (see picture, page 9)
- F. Summit Restaurant

#### PARK CITY "TREASURE TRAILS"

- |                      |                        |
|----------------------|------------------------|
| 1. Bonanza           | — Novice               |
| 2. Silver King       | — Intermediate         |
| 3. Silver Skis       | — Expert (Race Course) |
| 4. Hidden Splendor   | — Intermediate         |
| 5. Claim Jumpers     | — Novice               |
| 6. Lost Prospector   | — Intermediate         |
| 7. Treasure Hollow   | — Expert               |
| 8. Trail of Treasure | — Novice               |
| 9. Silver Shadows    | — Intermediate         |
| 10. Pay Day          | — Intermediate         |
| 11. Park View        | — Expert               |



## IMPRESSIONS



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*West Elevation*

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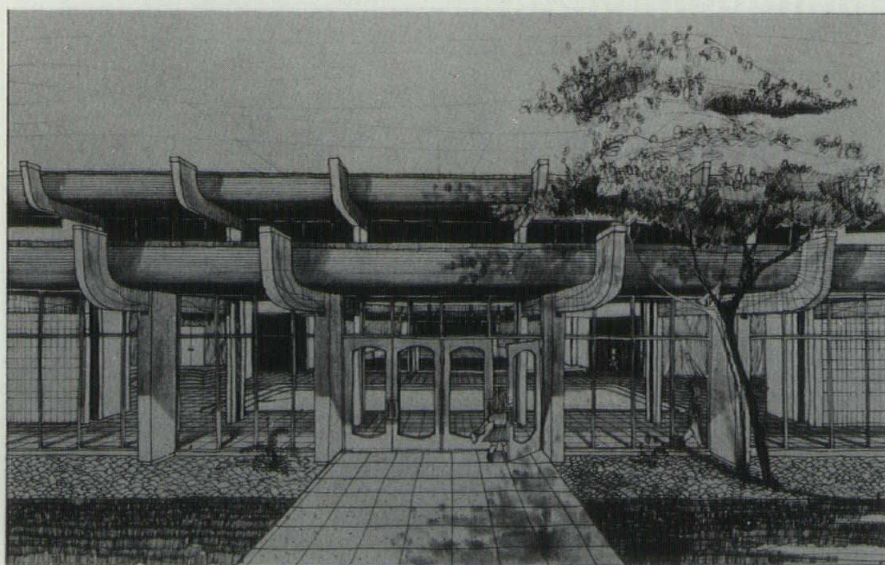




*North Elevation*



*South Elevation*



*View of Main Entrance*



## VISIT TO PORTUGAL

—*Emerson Goble*

While one would not go to Portugal to study current trends in architecture, he would probably be surprised at how many observations he would make there which insistently intruded into the stream of architectural thought. At least this wandering observer found many interesting Portuguese scenes, habits and attitudes which kept suggesting parallels. One great wish seemed to haunt me—that Americans had the sense of order and beauty of the Portuguese.

I did not specifically search for individual gems of "significant" architecture, and I did not happen to see any. Very possibly I missed some. In any case, the general man-made scene is pleasing, whether it be in bustling Lisbon or in the age-old fishing villages of the Algarve. You find a great many "modern" buildings—something of a building boom is in progress—but they do not leap out at you. They mix in with their ancient neighbors with a sort of racial resemblance.

The new buildings are perhaps too gay for current architectural magazines. They are frankly decorated—quiet decoration is a national habit, decoration of buildings if not of women—and occasionally architects seem to revel in being uninhibited. But the embellishments spring from old roots, as in the intricate tile mosaics, or perhaps in concrete sculptures. The old status symbol on the small house is a fancy chimney top, frequently a decorated cupola design.

Color is a unifying factor. The typical little farm house is white stucco with terra cotta tile roof. But in the villages the stucco is frequently in pastel shades, or, given more prosperity, there is a wide mosaic base course or even a whole front.

Another unifying influence is the material, or at least the finish. It is almost always stucco, over stone, hollow tile or concrete.

Generally speaking, colors, materials or decorations are used with a gentle restraint, which seems to be



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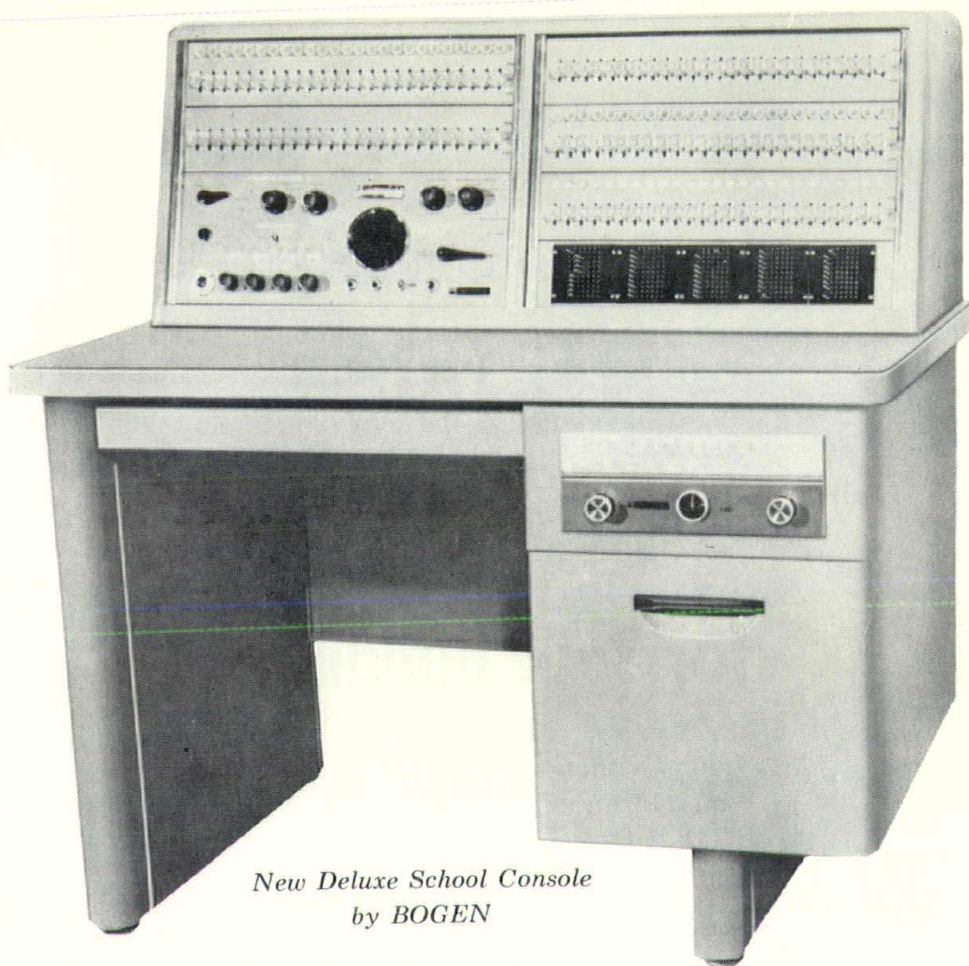
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essentially a respect for the visual scene.

Perhaps more to the point—and here's my wish again—is the totality of this respect for the appearance of the city, village or country. Portugal is a very beautiful land, totally beautiful. Nature provided many of the beautiful scenes, but man has nurtured them with tender care. This habit of developing and maintaining the landscape is universally and arduously pursued. You can travel miles on a highway without seeing another car or truck—you almost never see an advertising signboard—but you will frequently see a man with a wheelbarrow and a spading hoe, grading or weeding the shoulders. Sides of the roads are frequently planted with flowers, or there will be hedges of cactus or bush geraniums. Every square foot of farm or yard or court is thus tended.

And clean, clean, clean. Never a bit of litter, in village or along a road. In Lisbon we noticed a man hosing down the street; the driver said yes, they wash the streets once a week. They sweep them continuously. They sweep up after the donkeys even on Sundays; and they sweep laboriously with a broom made of twigs lashed to a stick.

In spite of general poverty the kids on the streets are nicely dressed, and clean. The little dress is probably faded, but it is washed and washed. The youngsters look healthy well mannered and smiling.

Hard work is the universal habit. Work is done by donkeys or oxen. Or by hand. Almost never do you see a mechanical earth mover or tractor. Women carry great baskets of fish or oranges on their heads; they work in the fields with the men; they scrub and scrub and scrub.

Do you suppose that poverty and hard work conduce toward a respect for the land and a love of beauty? Not universally, at any rate.

And if the economically backward Portuguese can maintain such universal dignity and order, what could we do in a prosperous country, if only we had the thought?

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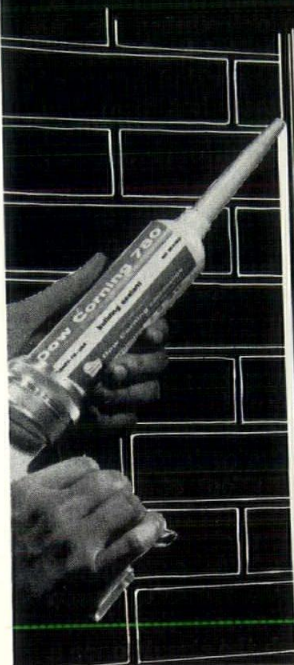
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## A PRODUCERS' COUNCIL MEMO

We, of the Intermountain Chapter Producers' Council, feel that we have one of the really enviable positions in the country. We are fortunate in being able to work and associate with a group as progressive as the Utah Chapter of the American Institute of Architects. Over the years a feeling of cooperation and respect has developed between the two organizations.

We are an organization that came into being because the AIA felt that it needed one source of honest, factual and complete information about building products — hence the creation of the P. C. organization. We now have in our chapter at least one member of every basic industry in this area, so we are in a position to offer assistance in nearly all phases of a project. By holding product meetings, table top displays and special meetings, we can keep the AIA current on products and their application.

As a sideline to our main aims, we also try to focus attention on the AIA through different types of promotional efforts — the Award of Merit Program of last year is an example. Our efforts were covered in all newspapers, three aimed toward boosting the AIA image in the eyes of the community.

Our program would be of little value if we did not have a receptive audience. The Utah Chapter of the AIA has given strong and continuing support to our endeavors. If the AIA continues to support our program, we will make every effort to maintain a P. C. membership that will be useful and of value. We pledge continuing effort toward improving our programs and trust that the AIA attendance at these programs will be even better than it has been in the past.

By now all AIA members have received their 1933 P. C. Roster. All P. C. members are listed with the products they represent. Also, we have listed all AIA Architects with addresses and phone numbers. This should give a handy reference for all needs — be it materials or conversation with fellow AIA members.

Finally, we wish to express our appreciation for AIA support and its attitude toward our over-all program. The AIA - P. C. relationship in our area is the envy of both groups nationally. May the spirit of cooperation continue to grow.

DICK RIDGES, *President*  
*Intermountain Chapter*  
*Producers' Council*



it opens in December. Eventually, according to a survey by the Utah Employment Security Office, over 1,700 jobs will have been created, involving more people than the entire current population of the village, 1,500.

Thus, upon fruition, the project will more than provide redevelopment for Park City. It will, in fact, become a significant component of Utah's attraction of the tourist dollars.

Park City is ideally located. The village is easily accessible, yet isolated enough to retain the Alpine atmosphere of high-mountain living. The village is just 24 miles from Salt Lake City and connected by expressway, much of which is four-lane presently and scheduled to become freeway as part of the interstate system in the near future. To Salt Lake by jet takes only a few hours from anywhere in the world and the city's beautiful new air terminal is just 45 minutes from Park City.

The new recreational complex is within one hour's drive for over three-quarters of a million people, and the sports-happy citizens of northern Utah can be expected to exploit the opportunity to enjoy the facility.

The new winter sports facilities, basic in the planning, link Park City to nearby Alta and Brighton, long world-famed for their skiing. It also sits at the gateway to the new Wasatch Mountain State Park and a similar recreational complex being planned for that area.

The terrain is ideal for skiing, and a northeast exposure insures favorable snow conditions. The facilities being constructed will adequately accommodate any skier, from novice to expert; and the planners are already bidding for an Olympic trial meet. Regular ski meets, for all classifications, are envisioned along

with regular ski schools, organized under a competent corps of instructors. Tobogganing, cutter races, sleigh rides and other special events are also planned as part of the winter program.

The summer activities will include golf, swimming, riding, lift-touring, hiking, picnicking, fishing, hunting, boating and water skiing.

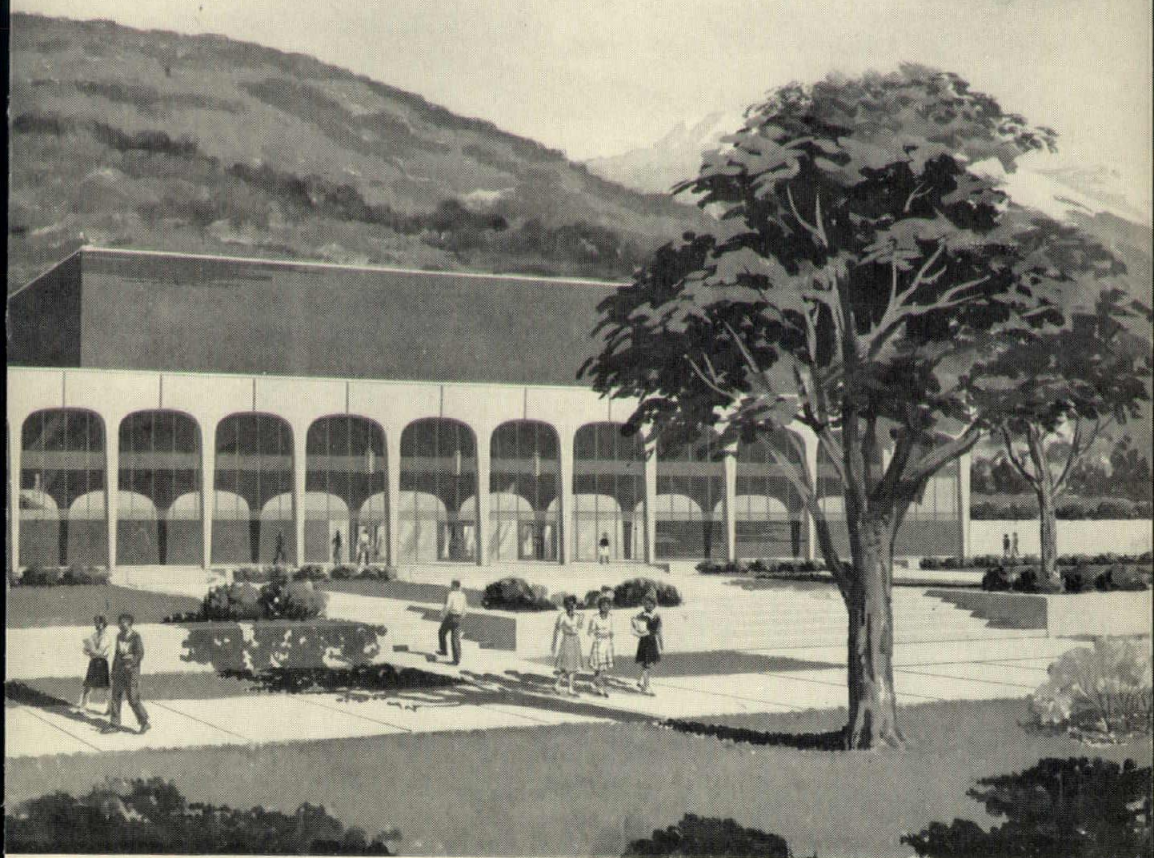
The planners are also hoping to stamp the area as a cultural center with fine arts schools, theatricals, ballet, concerts, art and other such endeavors which could make a cultural colony of the picturesque area. Utah's nearby institutions of higher learning, University of Utah, Brigham Young University, Westminster College, Utah State University and Weber State College, all within 25 to 100 miles of Park City, will be encouraged to utilize the area for summer study.

Thus are the hopes and aspirations for Park City being blueprinted. The dreams are big, comparatively, but significant because of the drive displayed by the men behind them. Utahns John M. Wallace, president, board of directors of United Park City Mines; James E. Hogle, member, executive committee, board of directors, and Seth K. Droubay, vice president and general manager, are spearheading the project. Cooperating closely with the resort development are Park City's Mayor William Sullivan, the City Council and the community's Development Committee, headed by David Loertscher.

But dreams, without the sweat of honest toil and the imagination of lively talent, are dead. It's taken the architects, the designers, engineers, builders to transform Park City's dream into the beginning of reality. Panushka & Peterson and the Cannon Construction Co. have set a firm foundation with their progress to date.

Park City: Boomtown 1964!





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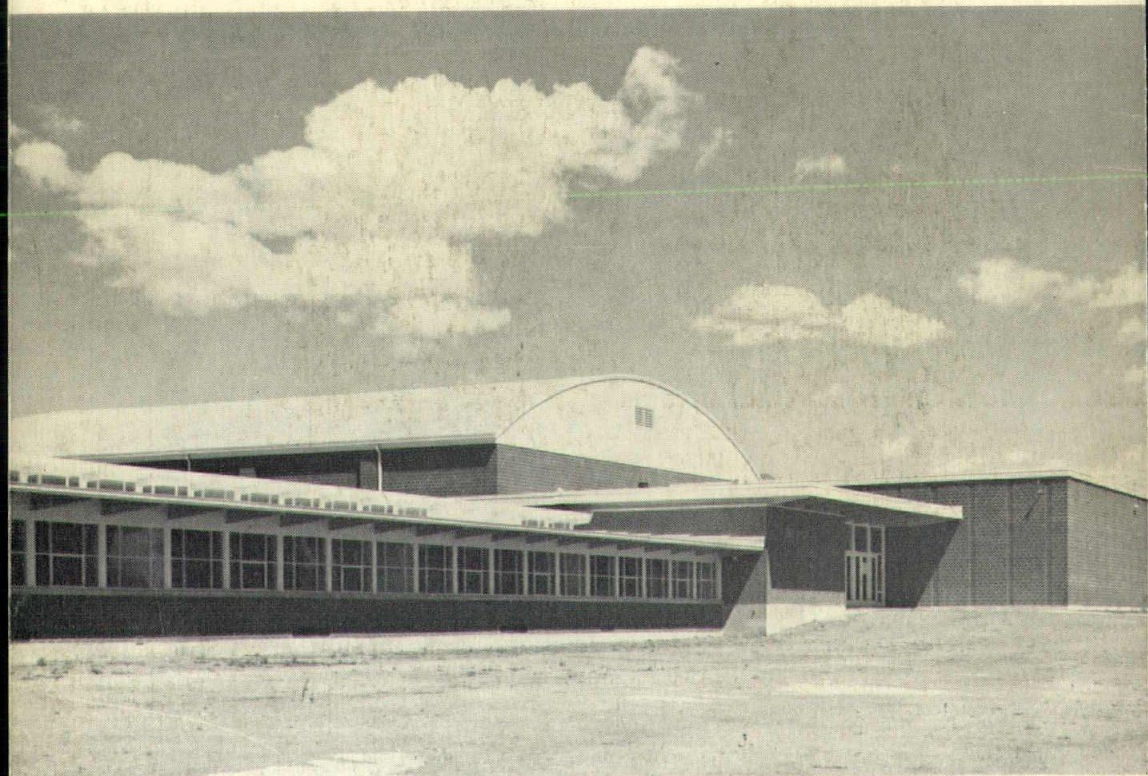
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